Accordingly, the Rue Grange Batelière will be prolonged in the axis of the Rue Richelieu—so far as Rue de Provence. The second portion of the street, which leads to the Faubourg Montmartre, will open, in a right angle, on the former. As soon as the present houses are demolished and the plans laid out, the corporation will sell this costly ground—situated, as it is, in the centre of the most opulent parish of the French metropolis. The funds thus obtained have to be employed (by *previous* stipulation), towards the works for the enlargement and amelioration of the central market-places of Paris (*Ce n'est pas tout comme chez nous*).

*The Museum of Roman Antiquities*—at the Hôtel de Cluny and the Therme at Paris, will be enriched by new halls and galleries, and has been temporarily closed for that purpose.

*Park Embellishments at Paris*—The fine *Champs Elisées* of that capital have now received their last complement. Hitherto, the Cours de la Reine and the Quai de la Conférence were not in accordance with the other parts of this splendid public *promenade*. A long range of footpaths will now extend along the Cours de la Reine, which will allow of the subsequent planting of an alley of trees. The Quai will be entirely new paved, and footpaths serve for the comfort of *promenaders* along the allies and the banks of the river. The present towing-path will be suppressed, and replaced by an especial road, gained on the hitherto breadth of the river. The expense of this people-serving measure will be under 100,000 francs.

*Munich and Bavarian "Art-Statistics."*—Although, as King Lewis said of late, the *art-permeation* of the nation and social life, are the chief aims of H. M.'s endeavours—still, the *finance* of the question is also to be taken into account. By the exertions of the king and other worthies of Bavaria, that country has become the art workshop, as it were, of all, at least of middle Europe. Thus it has been calculated that nearly *one-half* of the art-*produce* of Munich and Bavaria—is *consumed* beyond the limits of the country, some even beyond that of Germany. It has been stated before, that the royal glass painting manufactory supplies Russia, Hungary, nay England, with objects of their art,—Schwanthaler casts for Bohemia and all Germany: Bavarian engravings and lithographs, in fine, adorn the walls of the world. Taking the above, as well as the many oil paintings, which are *exported* from Bavaria, into account, and all the collateral art and trade-branches employed on this great art-movement, the sum of 1,200,000 florins may be put down as the monetary exponent of Bavarian art-trade, of which at least *one-half* is paid in hard cash; and cannot but beneficially re-act on the prosperity of that country.

*Naples*.—The splendid theatre of Puozzoli is now completely excavated. The dens of animals under the arena are surprisingly well preserved, the masonry being of an extreme solidity, and tasteful to boot; a great many columns, lamps, and ornaments, have also been found. Those, as well as the latest excavations at Pompeii, Cuma, &c., will be described in one of the next numbers of the "Bulletino Archeologico," conducted by Mr. Avellino.

*Schinkel's Birthday at Berlin*.—As has been the case every year, this year also, the 13th of March, the anniversary of the birth of this departed great man, has been celebrated by the members of the Architectural Institution (*Archit. Verein*), in the large saloon of Mr. Milentz. Many distinguished friends and admirers of the great architect had joined, amongst whom the Privy Councillor Beuth, General-Director of R. Museums, Mr. Olfers, *Master* Rauch, and others. A most singular exhibition graced this year's meeting—as Mr. Gropius exhibited his transparent pictures of the *seven wonders of the world*, made after the studies and designs of Schinkel. "It was generally remarked, how Schinkel owed all he did to his fantastic, dreamy ideas—which made him devote years of research to the restoration of these ancient structures, quite out of the beat of the general run of men." [Couldn't Mr. Gropius grope his way here with his seven wonders of the world?]

*A 'German' Architect on the Burning of Theatres*.—The eminent source, whence the following remarks are derived, begins with a comparison between Tacitus, Horace,—Scribe, Dumas, and others; into which, however, we will not enter on the present occasion. "The objects," says our author, "which we cannot accomplish with all our learning and wisdom, and which appertained, *ipso facto* (*by itself*), to times less illumined, are very many indeed—and amongst others, we build wretchedly (*jämmerlich*); not only without an individual character and innate form, but also very often without *brains*. It is true, that our architects know *better*, or at least, think so. Still, we believe, that every thing has assumed the same shape, since *law* and *art* (!) do no more emanate from the general mind *spontaneously*, but are made *predisposedly*, artificially. Such it is, since the architect, conjointly with other art-associates, has ceased to be a superior sort of *workman*, and has become a subordinate official—and since temples and other public buildings do no more arise from out of the hands of *masters*, and an (albeit circumscribed, still) general civilisation and its wants. Now-a-days, such things are eked out by esoteric *Ober-bau-raths* and *Hof-raths*, after a deadly scuffle with the demands and higglings of secretaries of state, and other bureaux and officers.

It is a pity, that the Romans did not congregate in closed spaces, after nightfall—with as much lighting as possible. In this case, we would know how a practically skilled people—going, in every thing, *straight* towards its aim, would have constructed edifices, where the congregated multitudes are so much exposed to the danger of fire, as its arrangements are eminently tending towards this eventuality. And what then could have been the supremest immoveable *principle* of these structures? Surely—one derived from the dictates of most *common*, general reason, viz., to have as many as possible *issues*, as spacious and easy as possible, and *fire-proof* above all. May they have arranged and decorated the interior as they might—they would, at any rate, have surrounded the whole by a *fire proof mantle* of stone, by whose numerous *vomitories* the people might speedily retreat. If the main walls were built right sturdily and massive, the theatre might burn *out*—but never could burn *down*.

Present architects may not think that they require the *preaching* of such cheap and plain wisdom—as they believe to have done every thing, if the public gets not *completely* consumed, whenever the tawdry tinsel of stage and proscenium catch fire. But even conceded that the Colosseum and the theatre of Verona had been night-houses, which merely wanted to be *copied*—we could not even do that *now*. Our architects *could* not accomplish all that, which practical reason would consider necessary precautions:—to execute the full demands of *reason*, would cost too much money; and so we think we may dispense with it *altogether*. Night theatres, as the ancients would surely have come to erect, would have been with them colossal, time-defying edifices; while it seems that our lessees and their architects are unconsciously led by the idea, that all our *drama* with all its tinsel-boast, is not *worth* the construction of such edifices. It may not—but still, is it neither worth the loss of one, even the meanest life. But to expatiate any further, how in a number of miserable German art-sheds (*elenden Kunst-buden*), the terrible catastrophes lately witnessed may again break in—would be superfluous, as it would be *completely useless!*

We have, therefore, arrived at that pragmatical *art-connection*, which is the leading star in the disquisition of all of them. And thus it is, first, these great show and decoration pieces (*Schau und Spectakel Stücke*), with their fireworks, lightning and thunder apparatus, the ballast of scenery and shiftings of all kinds, made of the most conflagrable stuff, which is to be taken into account. And for supporting that *pars pudenda* of theatrical art,* we must erect houses, reaching to the very skies, as it were, with a number of galleries, and corridors, and passages, and such like nooks and corners. Because, for expending large sums on these paraphernalia, as many people as possible are to be packed and crammed up—and it is to this incommensurate piling up in the galleries, that the great loss of human life at Karlsruhe is owing—which would have reached even the highest class of society, if the fire had happened half an hour later, when the boxes also would have been filled. Mr. *Louis Schneider*, tragedian to the court of Berlin, has put forth in an able work (*Allg. Theaterlexicon*) several important hints in this respect; amongst which, the use of *stucco* in the internal decoration is of great importance. In the Munich Opera most of the precautions have been already adopted—which, nevertheless, will avail little, if the workmen, scene-shifters, lightermen, box-keepers, &c., be not especially *instructed* and trained for such eventualities.

However, we are sorry to think, that until a king or a queen, or a bundle of princes or lords be burnt, no general stir in this instance will be made. We have done our duty."

* On the first representation of *Undine* at Berlin, the contractor of the scenery put in a bill amounting to several thousand Thalers for cloth.

## CONSTRUCTION OF FIRE-PROOF BUILDINGS.

### INSTITUTION OF CIVIL ENGINEERS.

At a meeting on April 20th—Sir John Rennie in the chair—the paper read was by Mr. Fairbairn, of Manchester, "On the defects in the principle and construction of fire-proof buildings." It commenced by insisting strongly on the dangerous consequences of making use of cast-iron beams of large span, without intermediate supports, unless the dimensions of the beams were very large; and pointing out the treacherous nature of a crystalline metallic body, such as cast-iron, when applied to support heavy weights in the construction of buildings.

After some further remarks on the importance of a thorough knowledge of the laws which govern the use and application of cast-iron as a material for building, under the various strains to which it may be subjected, the author proceeded to investigate the circumstances connected with the fall of Messrs. Gray's cotton-mill at Manchester. This building was stated to be about 40 feet long and 31 feet 8 inches wide, and to consist of two stories in height, containing the boilers below and the machinery above, over which, instead of a roof, was a water-cistern, covering the whole extent of the building. The first floor was composed of large iron beams, of 31 feet 8 inches span, without intermediate support; on these beams brick arches were turned, sustaining the whole weight of the upper part of the building.

The author then demonstrated, that these large beams were totally inadequate to support the weight of the superincumbent mass, especially as the whole pressure was upon the centre of the beams, which were of a form ill-calculated to bear it; added to which, the wrought-iron trussing was so badly applied that the breaking strain was arrived at before the truss-rods were brought into a state of tension. The consequence of this was, that one of the lower beams broke in the centre under a less weight than it had previously supported, both under preliminary trial and when the cistern was fuller than at the time of the accident. The paper closed with some remarks on the delicate and invidious duty of reporting on such accidents as those in which the reputation of gentlemen of high professional acquirements may be involved; and the author expressed his reluctance in condemning the construction of the building in question.

In the discussion which ensued it was argued, that if proper proportions of material had been observed, the accident ought not to have occurred. It appeared evident that the wrought-iron truss rods had been so put on that they allowed more than the breaking strain of the cast-iron to be arrived at before they came into operation. The instances of the trussed beam bridges, so extensively used by Mr. Stephenson and other engineers on railways, were quoted to shew, that by a judicious employment of wrought-iron trusses upon cast-iron beams, large spans might be crossed with safety; and even in some cases, when from unseen defects in the metal a beam had fractured, the truss rods had sufficed to support the structure, and enabled the traffic to be continued across the bridge until the repairs could be effected. In all cases a strength of not less than four to one should be employed, and for such uses as the iron beams of pumping-engines, which were exposed to great vibration and sudden shocks, from the

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